ROBERT KIRKMAN CHARLIE ADLARD DAVE McCAIG

THE WALKING DEAD

DELUXE

image

21 AUG

ESCRITOR
ROBERT KIRKMAN

DIBUJANTE
CHARLIE ADLARD

COLORISTA *ROTULISTA*
DAVE McCAIG RUS WOOTON

PORTADAS
DAVID FINCH + DAVE McCAIG
TONY MOORE + DAVE McCAIG

EDITOR
AMANDA LAFRANCO

LOGOTIPO + DISEÑO *PRODUCCIÓN*
ANDRES JUAREZ CARINA TAYLOR

CREADOR DE THE WALKING DEAD
ROBERT KIRKMAN

ANTERIORMENTE:

Con la prisión otra vez bajo su control, el grupo de Rick decidió ponerse un poco más cómodo y todo el mundo asumió un papel que desempeñar en su nuevo hogar. Esto incluyó despejar el pabellón A que seguía lleno de zombis. Desafortunadamente para Allen, relajarse demasiado puede llevar a cometer errores, y uno de los merodeadores que acechaba oculto en la oscuridad le ha mordido en el tobillo.

FOR SKYBOUND ENTERTAINMENT

ROBERT KIRKMAN CHAIRMAN
DAVID ALPERT CEO
SEAN MACKIEWICZ SVP, EDITOR-IN-CHIEF
SHAWN KIRKHAM SVP, BUSINESS DEVELOPMENT
BRIAN HUNTINGTON VP, ONLINE CONTENT
ANDRES JUAREZ ART DIRECTOR
ARUNE SINGH DIRECTOR OF BRAND, EDITORIAL
ALEX ANTONE SENIOR EDITOR
JON MOISAN EDITOR
AMANDA LAFRANCO EDITOR
CARINA TAYLOR GRAPHIC DESIGNER
DAN PETERSEN SR. DIRECTOR, OPERATIONS & EVENTS
FOREIGN RIGHTS & LICENSING INQUIRIES: CONTACT@SKYBOUND.COM

SKYBOUND.COM

IMAGE COMICS, INC.

TODD MCFARLANE PRESIDENT
JIM VALENTINO VICE PRESIDENT
MARC SILVESTRI CHIEF EXECUTIVE OFFICER
ERIK LARSEN CHIEF FINANCIAL OFFICER
ROBERT KIRKMAN CHIEF OPERATING OFFICER
ERIC STEPHENSON PUBLISHER / CHIEF CREATIVE OFFICER
NICOLE LAPALME CONTROLLER
LEANNA CAUNTER ACCOUNTING ANALYST
SUE KORPELA ACCOUNTING & HR MANAGER
MARLA EIZIK TALENT LIAISON
JEFF BOISON DIRECTOR OF SALES & PUBLISHING PLANNING
DIRK WOOD DIRECTOR OF INTERNATIONAL SALES & LICENSING
ALEX COX DIRECTOR OF DIRECT MARKET & SPECIALITY SALES
CHLOE RAMOS BOOK MARKET & LIBRARY SALES MANAGER
EMILIO BAUTISTA DIGITAL SALES COORDINATOR
JON SCHLAFFMAN SPECIALTY SALES COORDINATOR
KAT SALAZAR DIRECTOR OF PR & MARKETING
DREW FITZGERALD MARKETING CONTENT ASSOCIATE
HEATHER DOORNINK PRODUCTION DIRECTOR
DREW GILL ART DIRECTOR
HILARY DILORETO PRINT MANAGER
TRICIA RAMOS TRAFFIC MANAGER
MELISSA GIFFORD CONTENT MANAGER
ERIKA SCHNATZ SENIOR PRODUCTION ARTIST
RYAN BREWER PRODUCTION ARTIST
DEANNA PHELPS PRODUCTION ARTIST

IMAGECOMICS.COM

THE WALKING DEAD DELUXE #21. AUGUST 2021.
PUBLISHED BY IMAGE COMICS, INC. OFFICE OF PUBLICATION: PO BOX 14457, PORTLAND, OR 97293.

COPYRIGHT © 2021 ROBERT KIRKMAN, LLC. ALL RIGHTS RESERVED. THE WALKING DEAD™ (INCLUDING ALL PROMINENT CHARACTERS FEATURED HEREIN), ITS LOGO AND ALL CHARACTER LIKENESSES ARE TRADEMARKS OF ROBERT KIRKMAN, LLC, UNLESS OTHERWISE NOTED. IMAGE COMICS® AND ITS LOGOS ARE REGISTERED TRADEMARKS AND COPYRIGHTS OF IMAGE COMICS, INC. ALL RIGHTS RESERVED. NO PART OF THIS PUBLICATION MAY BE REPRODUCED OR TRANSMITTED IN ANY FORM OR BY ANY MEANS (EXCEPT FOR SHORT EXCERPTS FOR REVIEW PURPOSES) WITHOUT THE EXPRESS WRITTEN PERMISSION OF IMAGE COMICS, INC. ALL NAMES, CHARACTERS, EVENTS AND LOCALES IN THIS PUBLICATION ARE ENTIRELY FICTIONAL. ANY RESEMBLANCE TO ACTUAL PERSONS (LIVING OR DEAD), EVENTS OR PLACES, WITHOUT SATIRIC INTENT, IS COINCIDENTAL. DIGITAL EDITION.

TÍO, SI ESTE TRASTO FUNCIONA-- PODRÍA CAMBIARLO *TODO*. PODRÍAMOS-- BUENO--ES *ELECTRICIDAD*... POR DIOS.

LO SÉ, DALE-- ¿CREES QUE FUNCIONA? PARECE QUE ESTÁ EN BUEN ESTADO.

¡¡OH, DIOS!!

¡MIERDA! ¡ME HA PARECIDO QUE ERA *ALLEN*!

LO SÉ-- MALDITA SEA-- AQUELLOS DISPAROS QUE OÍMOS--¡ESPERO QUE NO HAYA HECHO UNA ESTUPIDEZ!

¡MIERDA!

ESTOY *MUERTO*--
¡ESTOY *MUERTO*, *JODER!*

ALLEN--
POR
FAVOR--
¡CÁLMATE!

CUIDA DE MIS CHICOS, RICK. *POR FAVOR*-- CUÍDALOS COMO SI FUERAN TUYOS.

ERES UN *BUEN PADRE.*

ALLEN, POR FAVOR... NO DIGAS ESO. VAS A--YA SE NOS OCURRIRÁ ALGO.

TIENES *TIEMPO.*

TENEMOS QUE--
TENEMOS--

TENEMOS QUE *SACARLO* DE AQUÍ--NI SIQUIERA PUEDO *VERLE.*

CÓGELE LAS PIERNAS-- AYÚDAME A LLEVARLO.

LO TENGO.

¡POR DIOS! ¡¿QUÉ LE HA PASADO?!

LE--*UNGH*-- ¡LE HAN *MORDIDO!*

AYUDADNOS A *SACARLO* DE AQUÍ.

¡¡SOY UN JODIDO *HOMBRE MUERTO!!* ¡¡PUEDO SENTIR CÓMO LA INFECCIÓN SE EXTIENDE POR MI PIERNA!! ¡¡ME ESTOY CONVIRTIENDO EN UNA DE ESAS COSAS!!

¡¡LO *PUEDO SENTIR!!*

¡ESTATE-- QUIETO!

TRANQUILÍZATE-- ¡¡NO FUNCIONA ASÍ!!

NO FUNCIONA ASÍ...

DAOS PRISA-- ¡¡TENEMOS QUE SACARLO *YA!!*

¡¡RÁPIDO!! ¡DEJADLE EN EL SUELO!

¡¡NO QUIERO MORIR!!

VALE--*TYREESE*--ARRÁNCALE LA PERNERA DEL PANTALÓN--¡TENEMOS QUE VERLE LA HERIDA!

SHRIIP!!

SE HA DESMAYADO.

ESPERA-- *RICK*--¿QUÉ VAS A *HACER*?

ALGO *DRÁSTICO*.

¡RICK! ¿HAS PERDIDO EL JUICIO?!

¡NO VOY A *DEJAR QUE LE MUTILES!*

¡¡*SUÉLTAME, TYREESE!!*

RICK--YA ES ***HOMBRE MUERTO***--SOLO VAS A TORTURARLE--A ARRUINAR SUS ÚLTIMOS DÍAS. NO LO ***HAGAS.***

¡¿ES QUE NO LO ***ENTIENDES,*** TYREESE?! ¡NO ES EL ***MORDISCO*** LO QUE TE INFECTA! ***¡¿RECUERDAS?!***

EL MORDISCO SOLO TE ***MATA.*** ¡TODOS NOS ***CONVERTIREMOS*** EN ESAS COSAS AL MORIR!

¡¿ENTONCES ***PARA QUÉ*** CORTARLE LA PIERNA?!

¡¡*PARA QUE VIVA!!*

SI PODEMOS AMPUTAR LA ZONA DEL MORDISCO--Y ***LIMPIAR*** LA HERIDA--PUEDE QUE VIVA. ¡LOS MORDISCOS ***MATAN!*** LO HEMOS ***VISTO.***

¡¡*SU ÚNICA OPORTUNIDAD ES LIBRARSE DEL MORDISCO!!*

¡¡*TENGO QUE HACERLO!!*

HAZLO.

QUÉ SE YO...

HAZLO DE UNA VEZ.

THUNK!!

THUNK!!

THUNK!!

THUNK!!

THUNK!!

THUNK!!

¡¡AAAHHHH!!

ESTÁ PERDIENDO MUCHA SANGRE--HAY QUE HACERLE UN TORNIQUETE EN LA PIERNA.

DIOS, RICK.

¡¿PODÉIS SUJETARLE PARA QUE PUEDA HACERLO?!

¡VA A MORIR DESANGRADO!

RICK-- ME--

ME PARECE QUE ALLEN SE HA VUELTO A DESMAYAR.

¡¿PERO QUÉ *NARICES* ESTÁ PASANDO AQUÍ?!

¿QUÉ LE HAS *HECHO?*

LE--LE HAN *MORDIDO.* SABÍAMOS POR JULIE QUE EL *MORDISCO* NO ES LO QUE TE CONVIERTE-- ASÍ QUE NOS ARRIESGAMOS.

RICK LE HA CORTADO LA PIERNA.

PENSÉ QUE LE PODRÍA *SALVAR*-- PENSÉ QUE PODRÍA *AYUDAR*. PERO NO PUEDO DETENER LA HEMORRAGIA. LE HE HECHO UN TORNIQUETE EN LA PIERNA--NO SÉ QUÉ MÁS HACER.

AUN ASÍ VA A *MORIR.*

...

LO HAS HECHO *TODO* MAL.

¿EN QUÉ COÑO ESTABAS PENSANDO?

AXEL-- VEN AQUÍ.

NO ES PELO DE CABALLO-- PERO *SERVIRÁ.*

¡¿QUÉ COÑO?!

HACERLE UN TORNIQUETE ASÍ ***AYUDA,*** PERO SOLO FRENARÁ LA HEMORRAGIA HASTA CIERTO PUNTO-- TENGO QUE LIGARLE LAS ***ARTERIAS*** HASTA QUE PODAMOS ENCONTRAR ALGO PARA CERRARLAS DE MANERA MÁS PERMANENTE.

TUVISTE UNA BUENA *IDEA*-- PERO NO DEL TODO ACERTADA. SI NO HA PERDIDO DEMASIADA SANGRE-- PUEDE QUE ***SOBREVIVA.***

ESTOY USANDO EL PELO DE AXEL--ES LO BASTANTE GRUESO COMO PARA QUE NO SE RESBALE CON LA SANGRE.

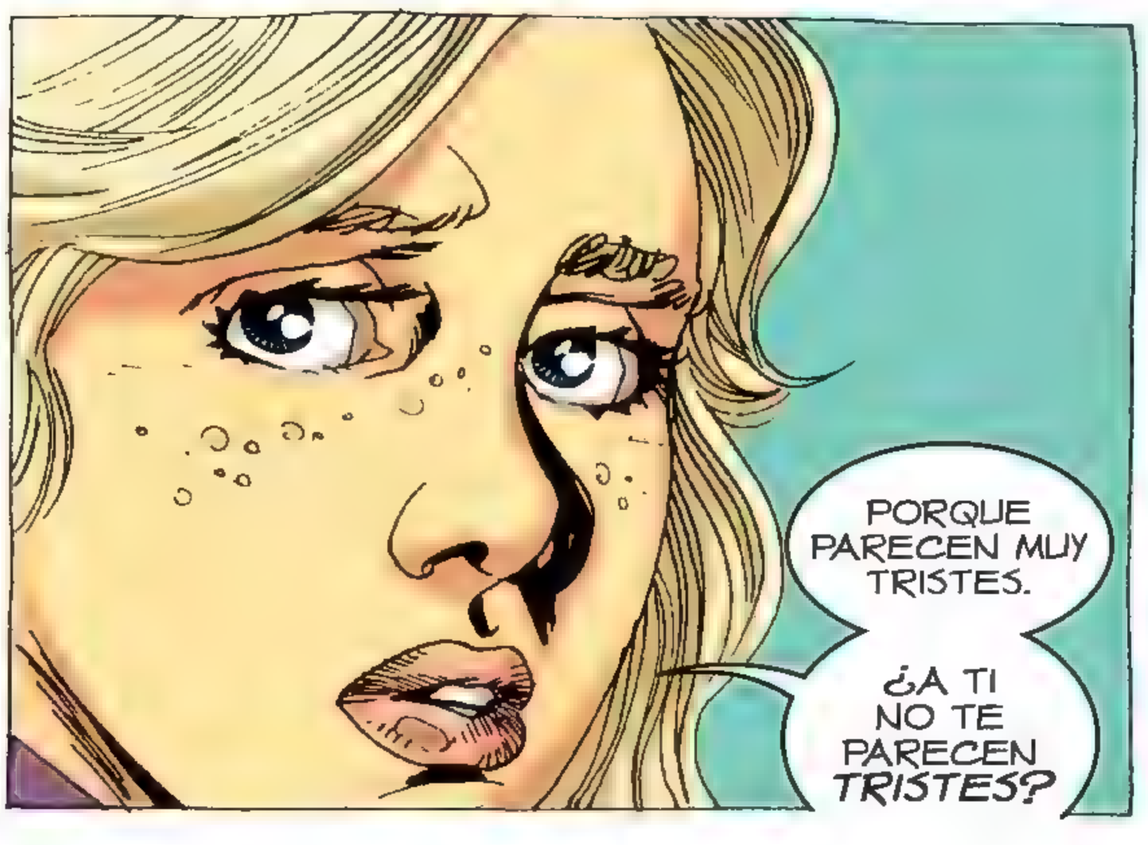
SI PUEDO DETENER LA CIRCULACIÓN DE LA SANGRE--SE COAGULARÁ LO SUFICIENTE PARA QUE LA ARTERIA SE CIERRE UN POCO POR SI SOLA-- O QUE AL MENOS AYUDE A QUE AGUANTE EL PELO--QUE ACABARÁ CERRÁNDOLA.

TENEMOS QUE METERLE DENTRO--LIMPIAR LA HERIDA ANTES DE QUE SE INFECTE.

TE--
¿TODAVÍA TE DAN MIEDO?

ME LO DABAN. ANTES SÍ. SIGUEN SIN GUSTARME LOS RUIDOS QUE HACEN, PERO YA NO ME DAN MIEDO.
MÁS QUE NADA ME DAN PENA.

¿TE DAN PENA?
¿POR QUÉ?


PORQUE PARECEN MUY TRISTES.
¿A TI NO TE PARECEN TRISTES?

SÍ...

LO PARE-CEN.

¡OH, DIOS! ¡¿ESTÁ BIEN?!

¡¡ABRE LA PUERTA!!

SEÑOR, POR FAVOR--DANOS *ESPERANZAS.* QUÍTAME PARTE DE MI DOLOR. NO TE PIDO MUCHO, Y CUANDO LO HAGO NUNCA ME *ESCUCHAS--*

ASÍ QUE POR ESTA VEZ--HAZ QUE TODO MI DOLOR DESAPAREZCA. TE LO RUEGO, SEÑOR.

LA *SIGUIENTE--* NADIE SE LA HA COGIDO--¡PODEMOS METERLE *ALLÍ!*

¿QUÉ *PASA?*

OTIS--BUSCA *TOALLAS* Y TRAPOS Y TODO EL JABÓN Y EL AGUA QUE PUEDAS ENCONTRAR Y TRÁELO *AQUÍ*--¡ALLEN ESTÁ *HERIDO!*

MANGONEAR-ME A *MÍ...*

LO QUE NECESITAMOS ENCONTRAR SON AGUJAS DE HACER PUNTO. ANTES ME ENCANTABA HACER PUNTO--ES *MUY* RELAJANTE. PERO DUDO QUE TENGAN *AQUÍ*.

¿NO ES ESO PARA *VIEJAS?* HACER PUNTO--NUNCA HE CONOCIDO A NADIE CON MENOS DE *SESENTA* QUE LO HICIERA.

HAZME CASO, ES *DIVERTIDO*-- ES SOLO UNA DE ESAS COSAS COMO LOS ÁLBUMES DE RECORTES QUE SE ASOCIAN CON SER ABURRIDO... O ALGO ASÍ.

ESPERA--¿TAMBIÉN HACÍAS ÁLBUMES DE RECORTES? ¿Y HACÍAS *BORDADOS?*

YO--

...

IBA A *CLASES.*

¿RICK?

...

¿QUÉ PASA? ¡¿ESTÁN *BIEN* LOS NIÑOS?!

SÍ, LOS NIÑOS ESTÁN *BIEN.*

ES *ALLEN.*

ESTÁ *HERIDO.*

ESTÁ BIEN POR AHORA-- ESTÁ--

ABAJO.

LORI, ¿QUIERES IR A VER A ALLEN?

¿VAS A BAJAR A VERLE?

NO. NO ES NADA QUE NO HAYA VISTO ANTES.

¿PARA QUÉ *MOLESTARSE?*

AGUANTA AHÍ, ALLEN. TE VAS A PONER *BIEN.*

TE LO *PROMETO*-- LO *SUPERARÁS.*

YO--NO VOY A SALIR DE ÉSTA.

VOY A *MORIR.*

NO *DIGAS* ESO. TE PONDRÁS *BIEN.*

TUS HIJOS ESTÁN AQUÍ-- TE *NECESITAN.* VAS A PONERTE *BIEN.*

CUIDAD DE MIS CHICOS. DALE Y TÚ--CUIDADLOS COMO SI FUERAN *VUESTROS.*

POR FAVOR.

NO *HARÁ FALTA,* ALLEN-- ESCÚCHAME.

¿ESTÁ BIEN? ¿CÓMO ESTÁ?

YO--

...

VA Y VUELVE--HA PERDIDO MUCHA SANGRE.

¿QUÉ HA PASADO?

LE *MORDIERON*-- PERO RICK LE AMPUTÓ EL PIE CON LA ESPERANZA DE EVITAR QUE EL MORDISCO MATARA A ALLEN.

¡¿QUE HA HECHO QUÉ?!

HIZO LO QUE PENSÓ QUE ERA *MEJOR*-- HEMOS VISTO QUE LOS MORDISCOS MATAN Y SABEMOS QUE EL MORDISCO NO ES LO QUE NOS HACE VOLVER.

SI LO PIENSAS, TIENE *LÓGICA*.

¡¿LO HIZO *ÉL MISMO*?! ¡¿SIMPLEMENTE LE AMPUTÓ EL *PIE* A ALLEN?!

¡¿SE LO AMPUTÓ SIN MÁS?! ¡¿CÓMO?!

HIZO LO QUE PENSÓ QUE ERA MEJOR Y ALLEN ESTÁ *BIEN* POR AHORA. TODO SALDRÁ BIEN.

¿DÓNDE ESTÁ *TYREESE*? ¿ESTABA ALLÍ?

ESTABA ALLÍ. NOS AYUDÓ A METER A ALLEN.

CREO QUE SE FUE AL GIMNASIO--A DESAHOGARSE UN POCO. O ESO DIJO.

¿TAMBIÉN BALONCESTO? ESTOY IMPRESIONADA, ¿HAY *ALGÚN* DEPORTE QUE NO PRACTIQUES?

¿LO HAS OLVIDADO? ERA *TERRIBLE* AL FÚTBOL.

PERO ESTOY SEGURA QUE ERES BUENO EN *UN MONTÓN* DE COSAS.

HAS LLEGADO JUSTO A TIEMPO PARA VER CÓMO TODO SE VA A LA *MIERDA*, MICHONNE.

¿DE QUÉ ESTÁS HABLANDO?

DE LAS COSAS QUE HAN OCURRIDO HOY. DE RICK, MÁS BIEN. LA EXPRESIÓN DE SU CARA--DE SUS *OJOS*.

NO PUEDO DEJAR DE *PENSAR* EN ELLO.

YO SÉ LO QUE *NECESITAS*.

¿QUÉ ESTÁS--?

MICHONNE-- POR FAVOR--

PERO--

SHHHHHHH.

ME ALEGRO TANTO DE HABER DADO CON UN SITIO CON CIERRE *MANUAL.*

Y QUE LO DIGAS, MAGGIE-- ESTO ES EL *PARAÍSO.* NO QUIERO IRME NUNCA.

¿ENTONCES ESO SIGNIFICA QUE ESTÁS LISTO PARA *MÁS?*

YO--PUES--*NO.* ¿NO TE IMPORTA? ME GUSTARÍA ESTARLO-- PERO NO SÉ SI *PODRÉ.* ME PARECE QUE HE ALCANZADO MI LÍMITE POR HOY--TAL VEZ POR ESTA *SEMANA.*

¿QUIERES QUE-- NOS *ACURRUQUEMOS* O ALGO ASÍ? A LAS CHICAS LES GUSTA ESO, ¿NO? AÚN PUEDO HACER *ESO.*

SUPONGO QUE PODEMOS ACURRUCARNOS-- SI ES LO QUE *QUIERES.*

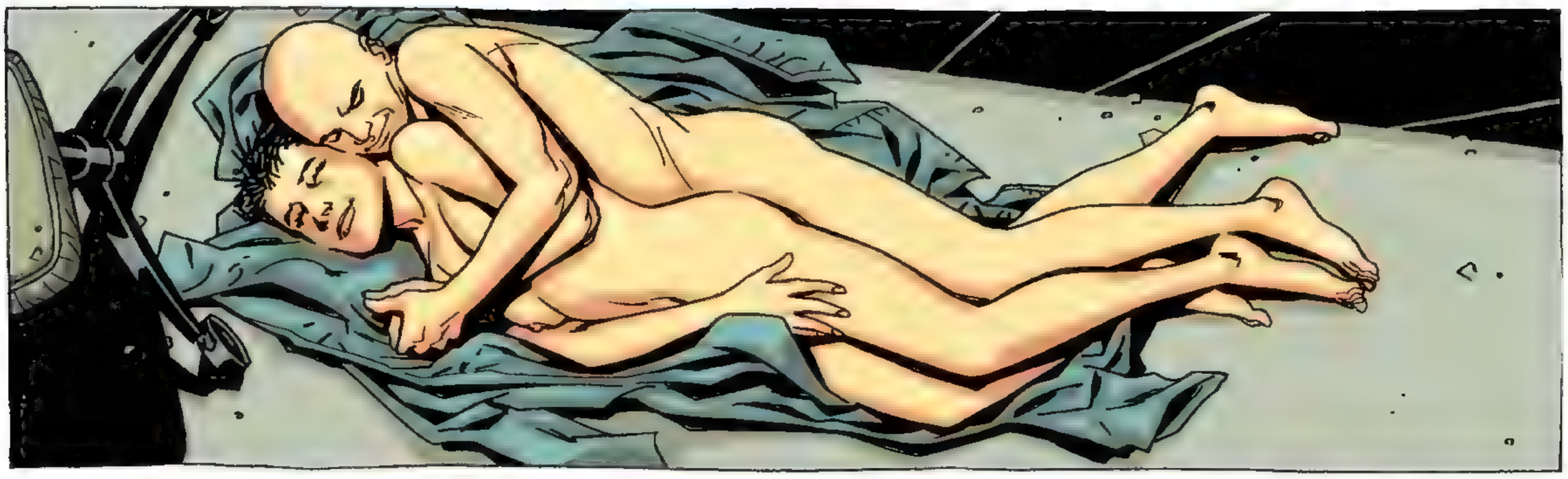
NENA.

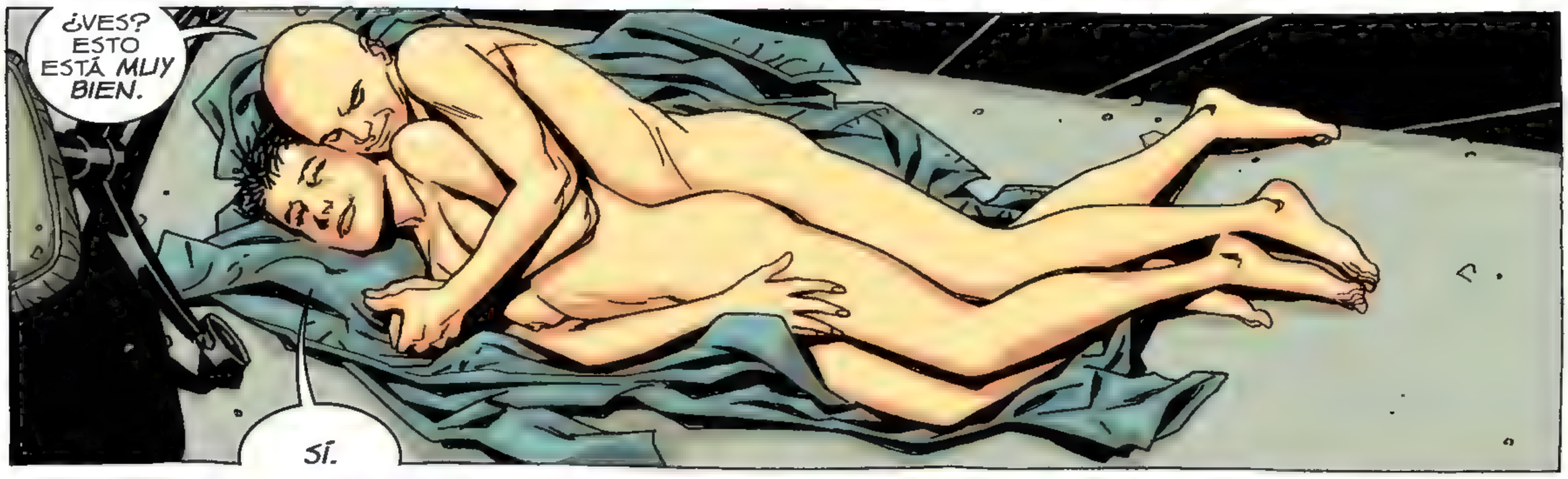
POR FAVOR--LLEVAMOS AQUÍ DENTRO *HORAS.* DUDO QUE PUDIERAS ENCONTRAR A ALGUIEN CON EL AGUANTE QUE TENGO YO--Y SOLO SOY UN TÍO PEQUEÑO.

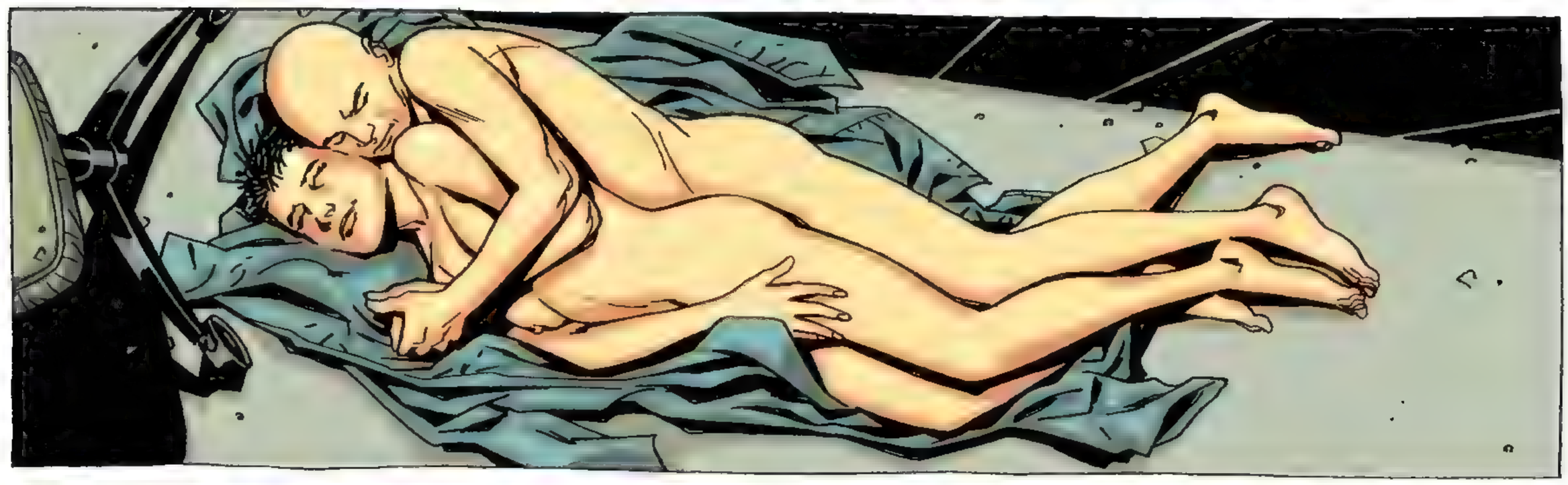
SABÍA QUE IBAS A SALIR CON ESO Y QUIERO DARTE LAS GRACIAS POR LLEVARLO EN ESA DIRECCIÓN.

NO ERES "*PEQUEÑO.*"

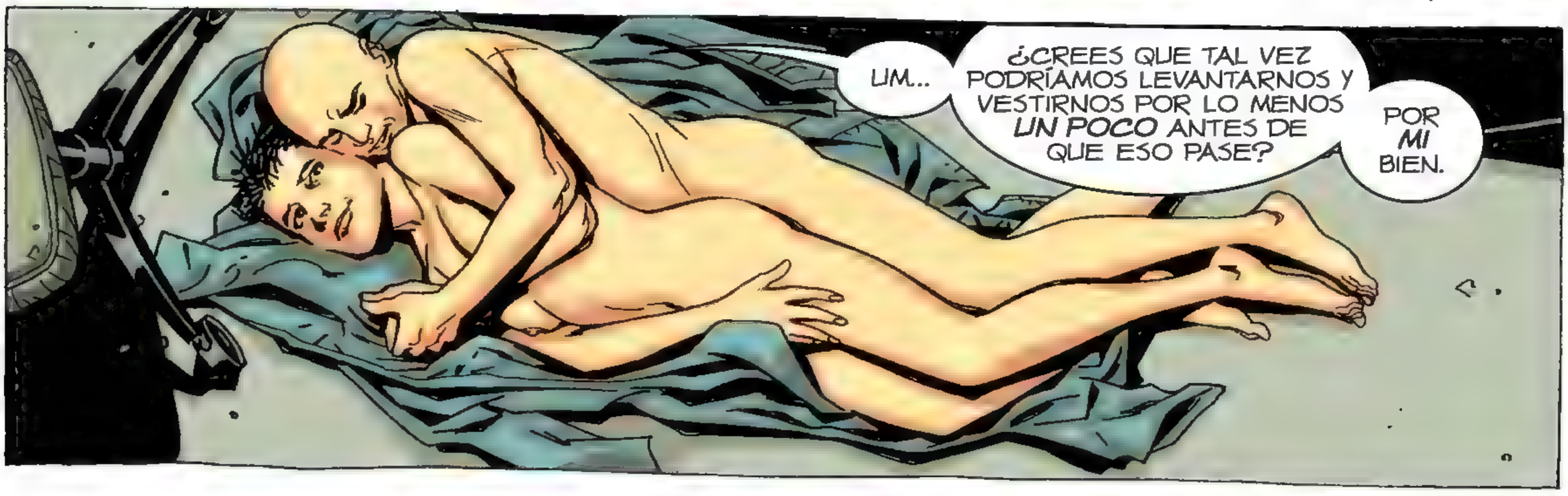
TRANQUI-- YA SÉ LO SENSIBLE QUE ERES CON "*EL PEQUEÑO GLENN.*"




¿VES? ESTO ESTÁ *MUY BIEN.*
SÍ.



¿SABES?--*LLEVAMOS* AQUÍ UN *BUEN RATO.* ¿CREES QUE DEBERÍAMOS SALIR Y COMPROBAR-- ASEGURARNOS DE QUE TODO VA BIEN Y ASÍ EVITAR QUE LA GENTE SE PREGUNTE DÓNDE *ESTAMOS?*
NAH, ESTOY SEGURA QUE TODO VA BIEN.
NO PIENSO LEVANTARME HASTA QUE MI PADRE LLEGUE GOLPEANDO A ESA PUERTA.


UM...
¿CREES QUE TAL VEZ PODRÍAMOS LEVANTARNOS Y VESTIRNOS POR LO MENOS *UN POCO* ANTES DE QUE ESO PASE?
POR *MI* BIEN.

NO, ESTO ME *GUSTA--EN SERIO.* LA GENTE ES AGRADABLE. HAY PROBLEMAS DE CONFIANZA, AL TENER QUE ESTAR ENCERRADA EN MI CELDA POR LA NOCHE, AL NO TENER MIS ARMAS, PERO ES *COMPRENSIBLE.*

ES *LÓGICO.*

TODO EL MUNDO HA SIDO AMABLE CONMIGO--GUARDAN ALGO *LAS DISTANCIAS* PARA ESTAR SEGUROS, PERO COMO DIGO, ESTÁ *JUSTIFICADO.*

ALGUNOS ME HAN ACEPTADO MÁS QUE *OTROS.* PERO NO ES UN CONCURSO DE POPULARIDAD, SE TRATA DE *SUPERVIVENCIA*--ME DA *IGUAL* SI LES CAIGO BIEN.

Y SI LA PREGUNTA ES "*¿PUEDES SOBREVIVIR AQUÍ?*" LA RESPUESTA ES SIN DUDA QUE SÍ.

YO INCLUSO--

¿UH... MICHONNE?

SÍ-- ANDREA, ¿CIERTO? ¿QUÉ QUIERES?

¿CON QUIÉN ESTÁS HABLANDO EXACTAMENTE?

AQUÍ *NO HAY NADIE.*

LETTER HACKS

WRITE TO US AT: **WALKINGDEAD@SKYBOUND.COM**

I never realized how haunting a THUNK!! sound effect could be, let alone six of them. Amanda here, and for an issue that doesn't involve anyone's death, how come I still feel so tense? Must be something in the air. Michonne's arrival earlier this arc was new for Rick and co., and for readers, so let's get into these old Letter Hacks and see what you all thought back in the summer of '05.

Well, check that out, issue #21. And not a day late--well, that's actually a true statement, we're not a day late... slightly more actually, but only slightly. Our scheduling problems as of late are due in part to a busy con season, but also... well, they're my fault. I've been taking a little bit more time on scripts than I should have and because of that, Charlie's been having trouble keeping up. So there, my fault. Sorry about that.

But don't worry, we'll get this thing back on track before you know it. I'm completely dedicated to this book. As much if not more so than I've ever been.

I do have to mention that one hiccup in what will soon be a two-year run ain't bad. So cut us some slack as we get things back on schedule. We'll love you for it.

In other news, that big hardcover I mentioned as shipping in November has been pushed back to December, but it'll be shipping in EARLY December so it's practically the same time. It'll be worth the wait though, just you wait and see.

Now, let's answer some of that mail you kids seem to like so much.

Hello Robert

When I first saw the cover for issue №19, I didn't know what to think. For a second I thought you were going to bring in super heroes, UFOs and sexy ninja woman for some reason.

But when I read the book my fears were laid to rest. Damn fine stuff as always. I have to admit I love how Rick is evolving as a character. Way backing issue №1 we saw him get a tear in his eye just for shooting a zombie.

But here, he blows Dexter away with a "Cry me a river." Rick has definitely changed over time. But is this a good or bad thing? Is he going to become a stronger leader? Or is he going over to the dark side so to speak where he pops anyone who stands against him?

Time will tell I guess. Great work. Glad to hear sales are still going up. I want this book around for a long time.

Peace,
Eric L. Busby

This book should be around for a good long time, so no worries there at the moment. Keep an eye on Rick, I think you'll be surprised where he's headed.

Hello again.

First a big thank you for printing my first letter in issue 18.

This new chick in TWD 19 kicks ass it would be a shame if she got killed too soon. It seems to be a growing trend, you introduce several characters, put focus on one and the rest are fodder but it is handled with genius.

The zombies are looking more gruesome, when Rick first woke and journeyed to Atlanta the zombies he encountered were freshly dead now they're uglier. A few years later with all the weather like snow, rain, heat, wind, they'd be naked and completely gross.

We'll get there, eventually.

I know you stated this series is zombie movie with the bits before and after the bit we see but every single issue is brilliant, if there were a TV show it would work better in a format like 24, maybe showing a hour of every day for a whole month, show what the characters are doing.

Dan

A TV show? That's a brilliant idea.

Kirkman and co:

This. Book. Kicks. ASS!!

Most books that my local comic store (Dragon's Tale in Neptune Beach!) tends to recommend are super-hero centric. So I was a bit suprised by all these things I was hearing about a freaking zombie book. Now I've always loved zombie movies, but I'd never read a comic about the fuckers that grabbed my interest. Until TWD, that is. I was content to flip through an issue here or there at the beginning, but I was too busy buying the same old crap from Marvel and DC that I had been reading for years. Anyways, you know the story. I wised up, dropped a bunch of dead-weight books, and dove head-first into TWD, beginning with the first two trades, and then the single issues.

It's good to have you.

Now that all of that is out of the way, I have one thing to say about you, Robert. YOU'RE A SICK BASTARD! I thought for sure the only characters that were safe in this book were Carl, Sophia, and Herschel's twins. Shows what I know.

OK, so if even little kids are expendable, I ask you this: is there ANYONE in this book that you consider "safe"? Even if you don't want to say who it is, I'm just curious. I'd go with Herschel. After all, how much horrifying shit can happen to one guy?

Well, nobody is safe. There are times where a character like Hershel might get a pass based on all this shit I've already put him though but that's it. There are no characters I've sat down at said "I'm never killing that guy" about. Now I DO have long running plans for a few characters so they're safe for a while--but I've already changed my mind on a couple long running characters already--like Donna.

Here's hoping this book continues for over 100 issues, or at least ends with an issue of two pages of people dying and twenty pages of zombies standing around. Or aliens!

Keep it up, you sick, sick man.
Chris Carroll

Man, when we get to the last issue (however long that takes) I'm TOTALLY doing that death on pages 1 and 2 and 20 pages of zombies thing. That's so totally awesome. Don't worry, none of you will be reading the book then. We'll be two years past aliens by that point.

Dear Kirkman,

After the events of issue 18, I didn't know how you were going to write your way out of that situation. But you pulled it off with the age-old method of throwing zombies at the problem.

See, you guys are starting to catch onto the formula.

The first draft of this letter was all about Land of the Dead, which should be out by the time this letter is printed. ***(That's pretty presumptuous isn't it--who says I'm going to print this letter?)*** Needless to say, damn it'll be great. This should be another good year for zombie flicks (aside from Romero's masterpiece). Movies like Risen, Undead, House of the Dead 2, Silent Hill (are there zombies in that?), The Day of the Living Dead: The Curse of the Maya (ok, maybe not that one...), Return of the Living Dead IV and V (err...), Worst Case Scenario (is this out?), and Zombies (but Hooper's movie may be out next year).

I like the idea of the mysterious woman's zombie guards. Our group should employ some. Maybe form a little contingent of zombies, like the whole Manchurian incident in 1942. Seriously, Max Brooks is brilliant.

Maybe I SHOULD read that book...

1. Will we be seeing the zombies "getting smarter" soon?

Nope.

2. I asked this in Invincible, but could you fantasy cast your ideal TWD movie? Come on, Simon Pegg as Rick!

You think he could play Rick? Really? He's a fantastic actor... but Rick? I mean, Nick Frost MAYBE but not Simon. ;-)

3. Can we see more of Sleepwalker!? Please! (ok sorry, wrong book, but I've already been printed there once...)

THROK!,
Chris Pitts

Sleepwalker is in Team-Up 9 and 10 and will be returning for the "LEAGUE OF LOSERS" story arc that will be running from issues 15-18. You're in LUCK! I love that guy!

Dear Letter hacks (the best letters page...ever),

I've been following this book and Mr. Kirkman sense I read the 2099 relaunch - I have gone back and bought the wholes set - This is the only non-Marvel book I get

WOW--really? The 2099 books are what got you into my work? REALLY?! Heh. That's pretty cool. Welcome aboard. You should try INVINCIBLE, though--if you like the Marvel stuff.

I've just read issue 19 - I must admint I was weary of the cover - a woman with 2 zombies in tow makes sense in the walking dead universe - but just looks a bit too "out there". Anyway after reading this looks to be a great arc - I thought they would have to move on from the prison but no Rick killed Dex - This was a big surprise for me. As for the ending - yeah its about time the "You kill you die" was addressed. I mean Tyreese killed his daughters boyfriend, nothing was said will this be detailed later?

Well, yeah. Of course.

Anyway time for my fave zombie movies:

1 - Dawn of the dead original
2 - Night of the living dead original
3 - Dead alive/Breaddead - the energy of the film is insane

Ok now I have a couple of questions:

1 - what do you think would happen if this happened in the Marvel universe? Personally I believe there wouldn't be many heroes left. Who would you pick as survivors? I'd have to pick Punisher (for his survival instinct) and Cage (unbreakable skin). Who would you think would be left?

I've been thinking about this a lot lately, actually...

2 - I hope you never get bored with this book - I could see this becoming Rick's son's book once Rick passes on.

You think Carl's really going to live that long?

3 - If Romero was to offer to make a movie/TV show of TWD would you be interested?

Why? You got his number?

4 - Would you ever let anyone else write this book?

No.

Anyway I've taken a ton of your time. I hope to god you print this. Thanks for the great books.

Craig "Buhbuhrayspidey" Lowrey

Thanks to that "GOD" guy... I'm printing your letter. Make sure you thank him.

Hi Robert, Charlie, Cliff & Tony

Just thought you (& other George A. Romero/ Simon Pegg fans) might be interested to know , that George A. Romero was so impressed by "Shaun of the Dead" (according to my daily paper), that he gave Simon Pegg & Edgar Wright (his mate in both Spaced & Shaun) cameos in "Land of the Dead". Neat, huh?!

You didn't disappoint with the women with sword & 2 chained zombies episode BTW - very good, though I thought she might have been loathe to give up her weapon so quickly.

Dude, she just wanted into the safe place. There's not much she wouldn't have done.

Anyway, can't wait for the next issue (& even more so for №25!). The great thing about The Walking Dead being occasionally late is the surprise I get when the comic shop lady, Debbie hands me the latest copy when I walk through the door. My other fave title (apart from the Bendis/ Maleev run on DD) is "Strangehaven" which comes out twice a year if you're lucky, but usually just once! Well worth waiting for as is TWD.

That's one way of looking at it.

And before I go, I got a little stack of back issues today through the post of DH Zombie World. Haven't read them yet...you heard of these?

Take care & just keep on doing what you do best!

Jeff

Heard of Zombie World? I wrote the introduction to the new Trade Paperback coming from Dark Horse.

Letter Hacks,

First off, let me congradulate Charlie Adlard and Tony Moore on their Eisner nominations.

Second, let me congradulate Robert Kirkman for making "the must list" in issue 826/827 of Entertainment Weekly (page 74). I love their magazine and think that you really deserve the honor.

I am still digging the book. I still can't wait to get the next issues. Still love the characters, covers (a poster of issue 18 would be framed and hung in the house), art and basically the whole damn thing!

You mentioned in the letters column that us fuckers better like the letters columns. I assure you, I love the letters column and I know that a friend of mine 3 states away does too. Whenever we talk, we end up talking about TWD.

I really liked issue 19. When 18 had finished I was kind of shocked that Dexter was kicking everyone out. I recall in one of the letter hacks (around the mid-teens) you saying that the

prison was going to be around for a while. Now that I have finished 19, it doesn't look like they are going anywhere anytime soon.

Yeah, I should keep a closer eye on my comments here so that I can make sure I don't spoil any future cliffhangers from now on.

I honestly want to see them in the prison for a bit longer. I've read some of the readers want them on the run and in danger the whole time. That is always good entertainment, but I have always liked the challenge characters face when trying to rebuild their lives after a catastrophe. I still say that this is why the original Dawn of the Dead was better than the remake. They tried to "live" in the Mall even with a baby on the way. They tried to create a sense of normality knowing the hordes of zombies are out there. In the remake, it was like they were just waiting it out. I think there is a lot more you can do IN the prison with your characters, than you can on the run.

I agree.

I like how you encourage your readers to write in with questions and the fact that you answer them. I know there must be a lot that you just can't fit into the book, but you filling us in with what we ask about is the biggest reason I read the letter hacks. A lot of people have had some good questions that I didn't even bother to think about, you answer them, I go back and read your books again (usually for the 3rd time). So, of course, I have a few more questions for you:

1) How in the hell did Andrew manage to find his way into A block if it was locked down? (or was that what Dexter wanted everyone to think, but it was just crawling with zombies)

The prison is more or less completely unlocked now that the electricity is out. Also, the guards last act before they abandoned the place was to set the prisoners free to they could fend for themselves and after that they left the place more or less unlocked.

2) After Andrew managed to get into A block, how did he get past all the Zombies to get the guns and get back out alive?

Dexter was with him, and he knew the area pretty well. Luck was on their side as well.

3) Most importantly, why in the hell didn't Andrew (I'm seeing a pattern here) tell Dexter about all the zombies? Dexter seemed quite suprised to see them (or did Andrew mess up, and forget to lock up behind him?)

A-Block is a pretty big place. Roamers only roam if they have something to roam to. Dexter and Andrew could have traveled to the armory in A-Block when all the zombies were spread out inside. They could have only encountered one or two zombies on the way there and on the way out. But all the zombies in the place would have heard them and would have started moving toward them, to the door that Andrew left open. Why he left the door open is still up for debate, and may even be revealed somewhere don't the line... I mean, I had to keep Andrew alive for a reason right?

4) If Andrew was cunning enough to get in, get some guns and get out, does this mean we are going to see him again? He could really become quite a pain to the survivors if he wants revenge on Rick for taking his home and killing his lover.

All will be revealed (hey, I gotta get something from Bendis for putting my number on NEWSARAMA.)

(Questions done.)

I really like the addition of the female character in 19. We have referred to her as the zombie tamer, but I'm sure you will give her a name. I think the possibilities with this character are endless. She's another woman. She's been out in the world and survived. She could make things better or make them worse. Only you know and I'm sure you won't let us down.

You also mentioned "Hershel is very religious. You'll be hearing more from him on the subject as time goes on." Thanks! Hershel is one of my favorite characters and its nice to know that you have plans, other than zombie food, for him.

See, that's what I mean... I never should have said that. Forget I said that. Hershel could die at any moment. I swear.

I am SO glad to hear the book is on solid ground.

Keep up the good work (even if it comes out late)

Mike Gineman
Wauseon, OH

P.S., I told myself that I wouldn't write in to a comic book again, but your book is just THAT good. Damn you for making me embrace my geek-hood.

Welcome to the dark side, GEEK!

Kirkman,

Well yeah this is my first letter to a comic and all that and the book is really great and all sorts of compliments you've heard a million times before. My main reason for writing is to be an annoying fan and point out that those two

armless zombies that got their heads cut off in issue 19 by that new character mysteriously grew arms when they were laying dead on the ground. Now maybe there is something in the zombie mythology that I missed that explained this but I do not know (if zombies started immediately regenerating that would just make things crazy). It just struck me as odd to see something like that get through without someone saying "Hey those zombies don't have arms!". Maybe 20 years from now when the whole alien arc is through you can go back and do special editions adding in animated side kicks and removing extra appendages. Oh and while I am here let me compose a list of questions.

You didn't know cutting the head off a zombie made them grow arms? How do you think all those four armed corpses keep popping up? Read the handbook, silly.

1) Pretty early on the characters started referring to the zombies as zombies. They just automatically knew what they were. Does this mean that they live in a world that contains Romero films and fiction zombie stories previous to the incident? It didn't seem like they had to come up with the word on their own.

Well that is really the only question I have but I felt like making a list none the less. Everything about the book is great. Thanks.

Dustin Sims

The term "zombie" existed long before Romero's movies. I think of this book taking place in our world. Only their October 2003 went a little different than ours (that's when I picture this book starting). So with that in mind... all our movies would have existed for them. I doubt anyone in the book so far is a Romero fan. I mean, they certainly haven't MENTIONED anything.

Dear Mr. Kirkman,

I just finished reading Walking Dead №19. A truly great issue!!! I really dug the cover to this one. Before reading it I as thinking: Wow! Who is this bad-ass chick with the sword? I really like Tony Moore's art, but I'm in no way complaining about Charlie Adlard's, just try to keep Tony on the covers as long as you can. They're truly cool! And also, applause to you for creating such a great story. This book is excellent and the writing is great, not just an awesome zombie story, but a story that I think people who aren't especially into zombie stuff could enjoy, too, if they'd give it the chance. Bottom line: This story is great!!! It's really turning into the "zombie movie that never ends" vision that you mentioned in the introduction of the first trade. Again, kudos to YOU, Mr. Moore, Mr. Adlard, Mr. Rathburn, and anyone else who has ever influenced or had a hand in this great tale that's got us all begging for more at the end of each issue.

And now the questions:

1. In the above-mentioned introduction to the first trade (and forgive me if you've already addressed this) you said that you wanted this book "to be a chronicle of years of Rick's life". Is this still the case? You mentioned that no character is safe and I just wondered if this pertained to Rick as well. Is this truly Rick's story? Maybe (FAR in the future, hopefully) you'll end the series with Rick getting killed. Maybe he'll be offed in issue №20. Who knows? Just thought I'd ask...

So far, yes--this is RICK'S story. But I'm not opposed to killing him if the opportunity to tell better stories as a result presented itself. Trust me when I say NOBODY is safe.

2.Why did Tyrese tell Rick that he should rethink his no killing stance? Is he planning something? Did he already do something that would prompt him to say this?

Well, Tyreese himself had killed Chris not too long ago and he just witnessed Rick killing Dexter. I think Tyreese meant neither of them were following it so Rick should probably rethink it.

3. Why did Rick ask the chick with the sword (We haven't found her name out have we?) to give up all of her weapons? Will this be a standard practice for any newcomers to the prison? I guess she'd have to prove herself trustworthy in order to regain her weapons, but when and if she does, GIVE HER THAT SWORD BACK!!! She was awesome with it, man!!!!

The group will be very cautious around all newcomers after the things they went through with the prisoners. It's something Lori has been nagging about since Tyreese showed up. It just took Rick a while to catch on.

4. Is that Lori who's "alone" on the sneak peek of the cover of issue №20? Oh well, I guess by the time you print this, I'll already know... Maybe Rick DOES die in issue №20! Hmmm.

Maybe.

Well, I guess that's all the questions I can think of off the top of my head for now. Hey, put my vote in with all those who have requested a poster. That would really be cool. And keep up the good work all of you guys! This is a damn fine book!!!

Lloyd Duvall, Jr.

At this point I think it's only a matter of time until we get the poster.

Hi,

Never written before, just been a voyeur up to now, but I've been thinking; how much do the opinions of those who have read your work matter to you?

More than they should, I think. I really do care if you guys like this stuff. I'm doing it for ME, but I'm also doing it for YOU.

You obviously have a passion for the work that you do, and you've had to struggle to get your work recognized and published. Is the satisfaction for you in just getting the work out there, or is it the feedback that you get from people, good, bad and indifferent?

A little of both, actually. I think I'm prolific because I get a great deal of satisfaction just from getting the work out there. But I wouldn't be able to continue to do that if you kids didn't like the stuff. So the feedback is important too. As long as you realize that only 10% or less of the people reading this stuff are actually responding with feedback. At the end of the day, sales are the only feedback.

Now I'm guessing, but I would have thought that you would assume a kind of musician's view- that you make stuff you like and hope others like it too, or you would cry yourself to sleep at night from the adrenalin-fuelled-double-Y-chromosome rants that you must receive. But what about those who buy and never read?

What started this line of thought was that I recently got chatting to a guy I've never met before and it came up that we both liked comics (which is nice because it's fairly unusual to find round here these days). But as we talked it came out that while we bought similar comics, I buy them to read and he buys them, bags them and either adds them to his collection or sells them on at a profit without ever reading them.

EEK!

I couldn't quite get my head round the idea that he buys some very thought-provoking or at least damn good stories and then never turns a page, never gets beyond the front cover. I mean as a hobby it's fine, it's no different than say- collecting vintage bottles of wine and not drinking them. But I couldn't get the creators out of my head (please leave by the way- I need sleep without the zombie monkey dreams), the writer and artist put a lot of themselves and a lot of passion into the story only for it never to be read but sit behind a CGC approved DNA-proof force field or whatever. I realize (or at least hope) that practices like this are fairly rare but there must still be quite a few people who do this, who collect for the sake of collecting. Indeed when I said that my spare room is nearly full to bursting with comics, the guy couldn't understand why I wouldn't sell them all, "I read them" didn't quite cut it. I just got a response filled with price estimates and CGC gradings. Even comics I don't read or like very much any more I pull out and give to my nephews (hi Joe, Bill & Fred!) so they can get the pleasure out of reading them as I did when I was their age.

So, does that bother you as a writer, never to have your work read, or are you pleased with it, regardless of who reads it (or not)?

Just a thought.
Dale Phillips

If the question is: would I continue to do the book if I knew that NO ONE was reading it and they were just bagging it and storing it of a later sale? Yeah, I think I would. I mean, I certainly don't like to hear that people aren't reading my work or looking at Charlie and Cliff's work, but I do the work because I like doing it, and it happens to pay the bills.

I would probably enjoy it less if I though the majority of the people weren't even reading it, but really, it's no different than an art patron. I mean, it's someone paying you to make the art you would enjoy doing anyway, right?

Luckily, I think most people read these things so this is kind of a moot point.

Letter Hacks

It's gonna be hard to write a letter without sounding like a complete kiss-ass, but here goes...

Well, I've just put down issue 19 of TWD and I gotta say... damn fine work once again guys. This issue just doesn't let up.

I'm liking the new character introduced in this issue. By the time this goes to print, no doubt she's been fleshed out (and from what I've seen from Tony's future covers in Previews, gets involved in a BIG way) and I'm looking forward to reading that, but for now, hot damn she kicked all angles of zombie ass in this issue. Nice! The fact that Rick popped Dexter in the noodle amidst the chaos was a nice touch too. Sure, it was to save the group as a whole, but it should be interesting seeing how Rick adapts to such harsh actions

(Charlie's last panel spoke a thousand words if you ask me - such is the power of his art).

Heh, I bought that page... what a GREAT image that was.

Being a lifelong fan of comics, I've floated from title to title like a funnybook vampire waiting for the next gem to leech off. I think the last title I followed so religiously was Augustyn and Ramos's Crimson, and that bad boy finished a loooong time ago. Then, after many months of reading a few titles that started strong but ultimately began to fall, I read some of the buzz for the Walking Dead. It just sounded like the kind of book I would enjoy. So I joined the club with Issue 7 and a shiny new first TPB.

Boy was I blown away.

And since then, I think the Walking Dead is the only comic I religiously look forward to in that nice bundle that I order online. In a sea of zombies ideas/stories/games/films... this book sails over all of them. Don't get me wrong... like many other folks, I love a nice slice of zombie action (why are so many people attracted to working with walking corpses? cant be the smell) when its done right - its just a shame that its done right on so few an occasion. I think its the character work that I love the most. Even if the character is despicable, their demise will have an impact. That sort of thing doesn't usually happen in comics. There's none of the 'Bang. you're dead. oh well, never mind' thought process's that normally happen. So thumbs up to (the self-confessed shut in) you yourself Kirkman. This is an ongoing piece of class.

Just because I spend most of my time at home... doesn't mean I'm a shut in. My house is just really cool. I've got everything I need right now. Oh, and it's frigging summer time, it's HOT outside... why would I want to go out in the heat?

Art wise - I don't think there's a better combination than the Moore/Adlard/Rathburn connection. Sure, I was one of those that, at a first glance at issue 7 said 'oh... the art has changed', but Adlard is fast becoming a force of nature when it comes to this book, colour me happy on that one! Speaking of colour, I don't think enough things are said about Cliff Rathburn's gray tones, and for a guy who brandishes a mean pencil in his own right, he sure knows how to splash the tones for maximum impact (Oh, and if anyone's reading this, be sure to pick up Rathburns 'Reaper' trade if you can. It's a quality piece of work).

Yes, the ART at least in Reaper is second to none.

Speaking of quality pieces of work, you may be pleased to know that reading this led me down a path to purchase two of your Brit trades and a few Invincible issues. Great stuff, and I recommend it all to my fellow comic book reading buddies regularly. But then again, I'm from the mindset that anyone who writes a book called Battle Pope can do no wrong anyway LOL.

Anyway, back to the shuffling dead...

Another thing I like about this book is the unexpected element of it all. I've never known a book to surprise me at least once from issue to issue (and its refreshing to see someone actually back up the 'no-one is safe' talk with some surprising and horrific deaths - kudos to Mr. Kirkman). This certainly is one book that no one can predict - and I think that's part of why it just keeps on growing like it has (and rightfully so, the day I hear this book has been cancelled, I think I'll eat my own face - and does anybody want that on their conscience?! Thought not).

Overall, consider me a lifelong Walking Dead reader (not literally of course, though after a heavy night out, I sometimes resemble one of your decaying ghouls the next morning).

I'm not going to be another of those dudes who asks if Rick's going to go back to find more survivors, or to give you my five cents on where I think the story should go. You know what you're doing, and for all intents and purposes, you guys can drive this wagon all the way over a cliff and back again if that's how you feel. This is one reader who is just happy to be along for the ride.

Until the dead start walking in my neighbourhood and I'm forced to fight them off with a shovel... Keep up the good work guys!

Vince Hunt, UK

p.s: I'm sure I got some shit on my lips from all that ass kissing, but f**k it, this is the first of no doubt a few letters ill send to the funkotron collective, so its best to get it out the way in one hit.

We enjoy a good ass kissing from time to time. So no harm done.

And that'll do it for this month. Man, it seems like these things are getting LONGER.

Thanks for reading folks. I'll see you all back here next month.

-Robert Kirkman

NÚMERO 21

SALA DE MONTAJE

con Robert Kirkman

TWD (21)

(1) CONTINÚA DESDE EL 20. TYREESE + DALE OYEN GRITOS.

(2)

(3)

(4) LE SACAN DE LA PRISIÓN. ABREN LA PUERTA.

(5)

(6) RICK LE CORTA LA PIERNA.

(7) ¡ALLEN ESTÁ PERDIENDO MUCHA SANGRE! ¡HAZLE UN TORNIQUETE EN LA PIERNA!

(8) HERSHEL - ¡QUÉ HAS HECHO! ¡HAZ ESTO!

(9) LE TRATAN LA PIERNA A ALLEN. VAMOS A METERLO DENTRO.

(10) ESCENA CON CARL + SOPHIA PARA LA PORTADA.

(11) VEN A RICK + LOS DEMÁS CARGANDO CON ALLEN.

(12) OTIS HACIENDO LO QUE SEA... U OTRA PERSONA...

(13) LORI/CAROL RICK LLEGA. HABLA.

(14) T~~O~~R ←

(15) TYREESE + MICHONNE ↑

(16) CAROL LOS VE. ←

(17) ANDREA + ALLEN. "CUIDAD DE NUESTROS CHICOS."

(18) ALLEN HABLANDO CON ANDREA. → CONTINÚA

(19) GLENN + MAGGIE TIENEN RELACIONES SEXUALES.

(20) "¿CREES QUE DEBERÍAMOS VER CÓMO ESTÁN TODOS?"
"ESTOY SEGURA DE QUE TODO VA BIEN."

(21) MICHONNE HABLANDO DE LA PRISIÓN. ANDREA SE ACERCA, "¿CON QUIÉN ESTÁS HABLANDO?"
MICHONNE: "¿QUÉ?"

(22) A TODA PÁGINA ANDREA "¿CON QUIÉN ESTÁS HABLANDO?"
"AQUÍ NO HAY NADIE."

(1) OTIS ESTÁ MAL.

(2) ALLEN HABLA CON ANDREA.
PALABRAS DEL TÍTULO DEL TPB "SALVADOR" Y "QUERER".

(3) TY + MICHONNE INTIMAN. "LO QUE MÁS QUEREMOS"

(4) HERSHEL BENDICE LA MESA A LA HORA DE COMER.

(5) CARL + SOPHIA PARA LA PORTADA.

Vale, definitivamente esta portada me lleva a pensar que el mordisco en la pierna a Allen, sin la menor duda, fue algo que se me ocurrió durante el guion y NO se planeó. Tengo muy buena memoria, pero de vez en cuando habrá algunos detalles que sean confusos. Lo siento de corazón.

Originalmente, esta sección iba a ser un libro de tapa dura repleto de todo este material. ¿Podéis creer que este libro era TAAAN popular que pensé que era una buena idea? De haber salido en la fecha prevista, el libro de tapa de dura de LA SALA DE MONTAJE habría salido más o menos hace una década. Me arrepiento de no haberlo sacado cuando pretendíamos en un principio, porque tenía más fresca esta serie en la mente. Dicho esto, hacer esto cada dos semanas, y tenerlo como una característica de la presentación deluxe de la serie, significa que estas entradas son más largas y detalladas de que lo que posiblemente habrían sido si solo hubieran sido entradas de un libro de tapa dura hechas todas a la vez. ¡Momentos divertidos!

En fin, otro número completito. Con un montón de cosas metidas a presión. Al leerlo me empiezan a entrar ganas de hacer una serie nueva en la que trate de meter a presión tantas cosas como solía hacer, jugar con el ritmo, etc. Dicho esto, la escena de Michonne me parece algo fuera de lugar hoy en día. Quiero decir, por dios... ¡hay un momento y un lugar para eso, señorita!

4. En la parte inferior de esta página, veréis "palabras del título del TPB 'Salvador' y 'Querer'. Y, a continuación, 'Lo Que Más Queremos'" que terminó convirtiéndose en el título para el volumen... *un momento* lo he mirado... al parecer, nunca utilicé "Lo Que Más Queremos" para el título de un volumen... es super extraño. Juraría que lo hicimos. Pero si hasta estuve cinco minutos buscando en Google títulos de volúmenes para asegurarme. Qué raro. ¿Será el efecto Mandela? Eso parece. Da igual... siempre intentaba pensar en palabras chulas para los títulos de los volúmenes. Volveréis a verlo de vez en cuando en tramas futuras.

Una cosa más antes de las notas de página. Las notas del 1 al 5 de la parte inferior de la página seguramente se escribieron primero y eran escenas que sabía que quería incluir en el cómic. El título del volumen fue lo primero y esas notas se escribieron en torno a ello. Primero pongo los números en el lateral, y a veces utilizo el espacio en la parte inferior (o a veces en la parte superior derecha) para apuntar las cosas y así me aseguro de que no se me olvida nada. Pero ya sabéis todo esto, ¿verdad? ¿Me repito demasiado? ¡NOTAS DE PÁGINA!

NOTAS DE PÁGINA:

1-6: Está claro que sabía cómo se dividiría esta secuencia con bastante claridad. No me hizo falta perder el tiempo escribiéndolo todo en la trama.

7-9: TÍO, esto fue según lo previsto casi al milímetro. DATO CURIOSO: no me gusta nada investigar cosas, pero os juro que lo hago siempre que puedo. Cuando Hershel le corta el pelo a Axel y dice, "No es pelo de caballo--pero servirá" hace referencia a las amputaciones de la Guerra Civil en las utilizaban crines para ligar las arterias. Quería investigar el éxito que tuvieron las amputaciones en el pasado porque durante el apocalipsis zombi tendríamos que recurrir a aquellos métodos primitivos.

10: "Escena con Carl + Sophia PARA LA PORTADA". Tío, qué tiempos aquellos. Ya he hablado de esto en otras ocasiones, a Tony se le encomendó hacer todas estas portadas con nociones vagas de lo que habría en el número. "Ah... Carl y Sophia cogidos de la mano, mirando a los zombis al otro lado de la valla". Es una portada genial, impactante y memorable y me da cierto margen para hacer casi LO QUE QUIERA en el número. De hecho, es bastante divertido hacer un cómic de esta manera. Tener una buena idea aproximada de hacia dónde va una serie y entonces sentarte, mirar a una portada, y escribir una historia que encaje. Es más bien cosa de jóvenes, pero era divertido. Con que sí, "para la portada" quiere decir que me estaba cerciorando de que la escena de la portada se incluyera en el número.

12: Bien hecho, Robert... aquí fuiste... muy ambiguo, colega.

14-18: Aquí veo muchos malabarismos. Las páginas 17 y 18 se convirtieron en una escena de diálogo breve en la página 15. A ver... REALMENTE no era necesario que ocupara dos páginas.

19 y 20: ¿Fue particularmente elegante pasar de la escena de Tyreese/Michonne a la de Glenn/Maggie? Puede que no. ¿Son necesarias escenas de sexo consecutivas? Eh... dio buen resultado.

21 y 22: Y nuevamente, un número completito. Presentamos a Michonne actuando como una loca al final de este número, pasan DEMASIADAS cosas en la última mitad de este número. Y tío... Charlie lo volvió a bordar en este número. Y tío, McCaig desde luego consigue hacer que este número vibre. Voy a terminar esta entrada de La Sala De Montaje con una última crítica a mí mismo. "¡Eh! Robert Kirkman, malandrín! Si Charlie dibujó la celda en la que está Michonne tan CLARAMENTE vacía, la frase de Andrea de "¿Con quién estás hablando?" es SUFICIENTE. ¡Agregar "Aquí no hay nadie." es REDUNDANTE! ¡Dios! Vaya manera de embelesarte con tus propias palabras, chaval".

Continuad disfrutando de THE WALKING DEAD DELUXE, que es una serie fantástica de la que estoy muy orgulloso. De verdad.

PORTADA
BRIAN HITCH
COLORES JOHN RAUCH

"¡¿Crees que QUERÍA hacerle daño?!"

DAVID FINCH

TONY MOORE

NÚMERO 22

¡DISPONIBLE 1 DE SEPTIEMBRE, 2021!

SKYBOUND X 2010-2020

image

THE WALKING DEAD™ © 2021 ROBERT KIRKMAN, LLC. IMAGE COMICS® AND ITS LOGOS ARE REGISTERED TRADEMARKS OF IMAGE COMICS, INC. SKYBOUND™ AND ITS LOGOS ARE © OF SKYBOUND, LLC. ALL RIGHTS RESERVED.

La *PRESENTACIÓN DELUXE* de la épica del horror de supervivencia, contada nuevamente a todo color... comienza aquí.

PORTADA ORIGINAL DEL NÚMERO 21 DE *TONY MOORE*

RATED **M** / MATURE

ROBERT KIRKMAN CHARLIE ADLARD DAVE MCAIG

THE WALKING DEAD™

DELUXE

image

21 AUG | $3.99 USD

TM

TM '05